

No 8.

Potter & Hammond's

Analytical and Progressive

System of

PENMANSHIP

in Twelve Numbers



Name *Rev. Frank Wilder.*



Philadelphia:

PUBLISHED BY H. COWPERTHWAIT & CO.

Entered according to Act of Congress, in the year 1858, by POTTER & HAMMOND, in the Clerk's Office of the District Court of Rhode Island.

TO DIRECTORS, TEACHERS, AND SCHOLARS.

Writing should be taught with as much system as any other study. Lithographic copies should be used, and no teacher should write the copies, since the school so often changes its teacher, and the scholar passes from one grade of school to a higher, that, as soon as he has partially acquired one system and style of writing, he is obliged to change to another. The authors of this system have aimed to bring forward a plain, simple, and yet elegant business handwriting, taught strictly in a scientific manner, upon analytical, synthetical, and progressive principles, readily comprehended and easily explained. The copies are a compromise between the angular and the round hand.

PENMANSHIP is the science and art of writing. It is of two kinds — Practical and Ornamental.

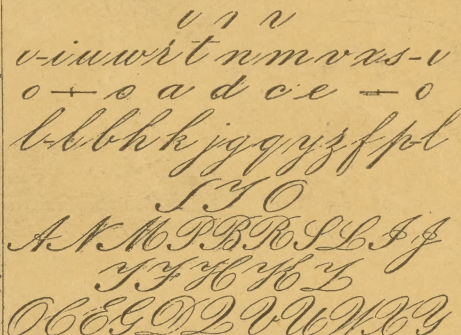
Practical penmanship is the art of forming and joining together letters on scientific principles.

Ornamental penmanship is the art of Flourishing, Pen-drawing, or executing German and Old English Texts, and all other styles used for embellishment.

Three movements are necessary in Writing :

1. The *finger movement*.
2. The *fore-arm movement*, the elbow being used as the centre of motion.
3. The *whole arm movement*.

In the formation of the letters, *six* elementary principles are employed ; *three* in the small letters, and *three* in the capitals ; viz. :



ANALYSIS OF THE LETTERS.

The *i* principle assumes three forms : the direct, inverted, and combined (*i j*), and by it ten letters are made (together with the short *z*) as follows :

1. *i* is formed by prefixing the hair-line to the first form of the *i* principle and dotting it.
2. *u* is the *i* repeated, omitting the dots.
3. *w* is the *u* with a small curve.

4. *r* is the first form with the curve prefixed.
5. *t* is the *i* lengthened and crossed.
6. *n* is the second and third forms united.
7. *m* is the *n* preceded by the second form.
8. *v* is the third form with the curve.
9. *x* is the third form crossed obliquely.
10. *s* is an irregular form of the *i* — turning to the left instead of the right.

The short *z* is the *r* turned to the left and crossed.

1. *o* is the second elementary principle, and forms five letters — the *i* principle assisting in the formation of *a* and *d*.

2. *a* is the *o* with the *i* principle affixed.
3. *d* is the *a* with the *i* lengthened.
4. *c* is half the *o* with a slight curve and dot prefixed.
5. *e* is half the *o* with the loop completed.

1. *l* is the third elementary principle, and, direct and inverted, enters into eleven letters.

2. *b* is the *l* with the curve.
3. *h* is the *l*, stopping at the line, with the third form of the *i* principle.

4. *k* is the *l*, stopping at the line, with a small *o*, and the *i* principle.

5. *j* is the *l* inverted and dotted.
6. *g* is the *l* inverted, with the *o* prefixed.
7. *q* is the *g* with the loop turned to the right.
8. *y* is the *l* inverted, with the third form of the *i* principle prefixed.

9. *z*, in its looped form, is the short *z* with the inverted *l* added.

10. *f* is the direct and inverted loops combined.
11. *p* is the *f* with the loops omitted, and the third form of the *i* principle added.

S is the first elementary principle of the capital letters, called "Hogarth's Line of Beauty," and forms the basis of ten letters.

1. *A* is the line of beauty with part of the small *p* added, and crossed with a curve.
2. *N* is the *A* without the curve, with the upper part of the line of beauty.

3. *M* is the *N* with the *O* appended.
4. *P* is the line of beauty with the *O* principle inverted.

5. *B* is the *P* with the *O* inverted.
6. *R* is the *P* with the *O* direct.
7. *S* is the line of beauty with part of the *O* prefixed.
8. *L* is the *S* with the inverted small *o*.
9. *I* is the line of beauty, preceded by part of the *O* principle.

10. *J* is the *I*, with the loop added below the line.

1. *T* is the second elementary principle of the capital letters, and forms the basis of five letters.
2. *F* is the *T* crossed.
3. *H* is the *T* principle, with the letter *C* appended.

4. *K* is the *H*, with a curve in the *C*.

5. *Z* is the *T* principle, with the ending of the *L*, or with the large loop added below the line. The *T* principle may be resolved into the line of beauty, with the third form of the *i* principle prefixed.

1. *O* is the third elementary principle of the capital letters, and forms the basis of eleven letters ; five of which are made from the *O* direct, and six from the *O* inverted.

2. *C* is the *O* with the loop prefixed.
3. *E* is the *O* with the small *e* prefixed.
4. *G* is half the *O* with the loop prefixed, and half the line of beauty added.

5. *D* is the *O* preceded by the line of beauty and a part of a larger *O*.

6. *Q* is the *O* inverted, with the ending of the *L*.
7. *V* is the *O* inverted, turned to the right, and the curve added.

8. *U* is the *O* inverted, turned to the right, and the *O* direct added.

9. *W* is the *O* inverted, with the *N* added.

10. *X* is the *O* inverted, with the *O* direct added, and crossed by the line of beauty.

11. *Y* is the *O* inverted, turned to the right, and half the line of beauty added.

RULES FOR THE FORMATION OF LETTERS.

HEIGHT OF THE LETTERS. — The *i* is the unit of measure, and all the short letters are of equal height with the *i*, except *r*, *s* and *z*, which are a little higher. In rapid writing the hair-line should be joined to the direct form of the *i* principle, near the top; in the inverted, near the bottom. In medium or round-hand the hair-marks are joined at one third the height of the letter from the top or bottom.

i, *d*, and *p*, are two and a half times the height of the *i*. The *p* is three times the length of the *i* below the line. The loops and capitals are four times the height of the *i*. In medium and coarse hand the loops are proportionally shorter.

The width of the *o* principle should be two thirds its height, and the hair-mark should be joined to letters formed from it at about one half of their height, except *c*, which should be joined at one third of the height.

The *t* is crossed two thirds its height from the line. The loops, both above and below the line, are crossed one third the distance from the line, except the lower loop of the *f*, which is crossed on the line.

The letters *d*, *t*, *p*, and *f*, are shaded.

CAPITAL LETTERS. — The two curves of the line of beauty should be equal, and the dot invariably on the line.

In *A*, *N*, and *M*, the line of beauty is commenced at the bottom, and shortened at the top.

\$100.

Boston, Oct. 27. 1856.

On demand for value received, I promise to
pay L. Farnum or order One Hundred Dollars,
with interest.

Cyrus Mann.

\$100.

Boston Oct. 27. 1856.

On demand for value received, I promise to
pay L. Farnum or order One Hundred Dollars,
with interest.

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Boston Oct 27. 1856.

On demand for value received, I promised to
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with interest.

Cyrus Mann.

\$100.

Boston, Oct. 27. 1856,

On demand for value received, I promise to
pay L. Farnum or order One Hundred Dollars,
with interest.

Cyrus Mann.

\$900.

Concord. Apr. 7. 1856.

Four months after date. I promise to pay to the
order of James L. Stone. Nine Hundred Dollars.
value received.

Wm. Chapman.

\$900.

Concord, Apr. 7. 1856.

Four months after date. I promise to pay to the
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Four months after date. I promise to pay to the
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value received.

Wm. Chapman.

\$900.

Providence Apr. 6. 1856.

Received of Wm. Chapman his Note at four
months dated 7th inst. for Nine Hundred Dollars.
 Jas. L. Stone.

\$900.

Providence Apr. 6. 1856.

Received of Wm. Chapman his Note at four
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Providence Apr. 6. 1856.

Received of Wm. Chapman his Note at four
months dated 7th inst for Nine Hundred Dollars,
 Jas. L. Stone.

\$65.

Newport. Aug. 24. 1855.

Recd of F. C. Peaslee. Sixty five Dollars on acct.
Geo. Hammett.

\$65.

Newport. Aug 24. 1855.

Recd. of F. C. Peaslee Sixty five Dollars on acct.
Geo. Hammett.

\$65 Recd

Newport. Aug. 24, 1855

Recd of F. C. Peaslee, Sixty five Dollars, on acct.
Geo. Hammett

\$65

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Recd of F. C. Peaslee. Sixty five Dollars on acct.
Geo. Hammett.

\$65.

Newport Aug 24, 1855.

Recd of F. C. Peaslee. Sixty five Dollars on acct.
Geo. Hammett.

\$65

Newport. August, 24, 1855.

Recd of F. C. Peaslee. Sixty five Dollars on acct.
Geo. Hammett.

\$18

Providence, Mar. 3, 1856.

Received of E. A. Hudson, Eighteen Dollars in
full for instruction in Writing & Book-keeping.
Potter & Hammond.

\$18

Providence, Mar. 3, 1856.

Received of E. A. Hudson Eighteen Dollars in
full for instruction in Writing & Book-keeping
Potter & Hammond.

\$18.

Providence, March 3, 1856.

Received of E. A. Hudson, Eighteen Dollars in
full for instruction in Writing & Book-keeping.
Potter & Hammond.

\$18.

Providence, Mar. 3, 1856.

Received of E. A. Hudson, Eighteen Dollars in
full for instruction in Writing & Book-keeping.
Potter & Hammond.

\$80. Cincinnati. Aug. 7. 1850.
 Recd. of A. Hammett. per hands of Henry Clark.
 Eighty Dollars in full of all demands to date.
 L. Munroe.

\$80. Cincinnati. Aug. 7. 1850.
 Recd. of A. Hammett per hands of Henry Clark
 Eighty Dollars in full of all demands to date.
 L. Munroe.

\$80. Cincinnati Aug. 7. 1850.
 Recd. of A. Hammett. per hands of Henry Clark.
 Eighty Dollars in full of all demands to date.
 L. Munroe.

\$80. Cincinnati Aug. 7. 1850.
 Recd. of A. Hammett per hands of Henry Clark.
 Eighty Dollars in full of all demands to date.
 L. Munroe.

\$70.

Boston. Apr. 7. 1854.

Merchants' Bank.

Pay Geo. Farnum or Bearer. Seventy Dollars.
No. 140.

J. A. Smith.

\$70.

Boston. Apr. 7. 1854.

Merchants Bank.

Pay Geo. Farnum or Bearer. Seventy Dollars.
No. 140.

J. A. Smith.

\$70.

Boston. Apr. 7. 1854.

Merchants Bank.

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No. 140.

J. A. Smith.

\$70.

Merchants. Bank.

Boston Apr. 7. 1854.

Pay Geo. Farnum or Bearer Seventy Dollars.
No. 140.

J. A. Smith.

\$70.

Baltimore. Nov. 16. 1857.

Due to Carlos Banning or order. Seventy
Dollars payable on demand. Lucius Hidden.

\$70.

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Dollars payable on demand. Lucius Hidden.

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Baltimore. Nov. 16. 1857.

Due Carlos Banning or order. Seventy
Dollars payable on demand. Lucius Hidden.

1 st	2 ^d	3 ^d	4 th	5 th	6 th	7 th	8 th	9 th	10 th	$\frac{1}{2}$	$\frac{2}{3}$	$\frac{3}{4}$	$\frac{4}{5}$	$\frac{5}{6}$	$\frac{6}{7}$
Miss.	Misses.	Mrs.	Mrs.	Misses.	Rev.	Doct.	Hon.								
1 st	2 ^d	4 th	5 th	6 th	7 th	8 th	9 th	10 th	$\frac{1}{2}$	$\frac{2}{3}$	$\frac{3}{4}$	$\frac{4}{5}$	$\frac{5}{6}$	$\frac{6}{7}$	$\frac{7}{8}$
Miss.	Misses.	Mrs.	Mrs.	Misses.	Rev.	Doct.	Hon.								

Providence, Monday August 24th 1856.

Providence, Monday August 24th 1856.

Dr. Amos E. Hammond, Cr.

Dr. Amos E. Hammond, Cr.

Albany, Feb. 8. 1856.

Mr. Edmund Whitman will please pay to
Cash Amingtons Ninety Dollars in merchandise, and
charge to our account.

J. Sumner & Co.

\$70.

Lawrence, May 3, 1854.

At sight, pay to the order of Walter Chapin.
Twenty Dollars, value received and charge the same to
the debit of E. Chapman.

Providence, March 1856.

Mr. Chas. Mann.

Bot of Potter & Hammond.
100 doz. Writing Books. a doz. \$90.

\$600.

London. April. 4. 1855.

At sight of this my first of Exchange, second
and third unpaid, pay to the order of Cha^s Carnes. Six
Hundred Dollars, value rec'd and place the same to
the debit of Amos Howard.

Mrs. Ames' compliments to Miss Carpenter,
requesting the pleasure of her company Friday eve. next.
Monday May 4. 1850.

Miss Carpenter's compliments to Mrs. Ames.
and accepts with pleasure her polite invitation.
Tuesday Morn.

Miss Carpenter regrets that a previous engagement
prevents her accepting Mrs. Ames' polite invitation.
Monday Eve.

Mr. James Cunningham.
44 Broadway.
New York.

Miss Mary A. Carpenter.
114 Tremont St.
Boston.

\$100.

Boston, Sept. 1. 1854.

Four months from date, pay to the order of George
Allen, One Hundred Dollars, value received, and charge
the same to the debit of George Ames.

\$96.

Pittsburgh, Apr. 4. 1858.

Sixty days after date. I promise to pay
to the order of A. Andrews, Ninety six Dollars
without defalcation. value received.

Benj. Carpenter.

Dr. Emor H. Smith in account with

Potter, Hammond & Company. Cr.

§ 61

Richmond. Aug. 6. 1857.

Six months after date, we promise to pay to the order of Emor Smith. Sixty one Dollars, value rec'd. without any relief whatever from Homestead valuation or appraisement laws. C. Camp & Co.

In the *A*, the curve should cross at one fourth its height.

In the *N*, the two spaces should be equal, and consequently the third line should correspond with the first. In the *M*, the three spaces should be equal, and the distance across the top equal to the distance at the bottom, from the middle line to either outside line.

In the *L*, *S*, and *I*, the *O* principle at the top of the letter crosses the line of beauty at just half the height of the letter, and the *J* at one third.

The third form of the *i* principle should be prefixed to *T*, *F*, *H*, *K*, *Z*, one third of the way from the top. *F* is crossed in the middle.

In *S*, *L*, *I*, *J*, *T*, and *F*, the line of beauty is shaded. In the *G* the line of beauty should be half the height of the letter, and not shaded.

The *D* should occupy six spaces in width, the principal space of the *O* being equal to three, and the space above and below the *O* principle should correspond with the others, making in all eight equal spaces, and the curve at the bottom is equal to about half a space, being the same as that in the *L*, *Z*, and *Q*.

In the *O* principle the width should be two thirds its height; the principal downward line should be shaded in both the direct and inverted forms; the heavy outside stroke and the inside hair-mark should be parallel, and the space between these lines should be one fourth of the *O* in width, except in small letters it may be one third, and also in the inverted form at the left of the *P*, *B*, and *R*.

At the right of the *M*, *R*, *H*, *K*, *C*, *E*, *U*, and *X*, the *O* should be half the height of the letters, and of equal size in all of them, except in the *C* and *E* it may be a little broader. The curve of the *O* at the right of *L*, *Z*, and *Q*, should be one third of the height of the letters, and the inverted forms at the top of *P*, *B*, *R*, *Q*, *V*, *U*, *W*, *X*, and *Y*, should be two thirds the height of the letters on the left, and one third on the right of *P*, *B*, and *R*, and all of the same size.

The above rules and principles will be found fully illustrated in the formation of the letters of the alphabet, on P. & H.'s large Chirographic Chart for Teachers, which should be used in every school.

DESCRIPTION OF THE BOOKS.

No. 1 contains a drill exercise upon the formation of the fifteen letters included under the *i* and *o* principles, in medium-sized hand, with several copies of short words.

No. 2 combines a drill upon the formation of the twenty-six small and capital letters, in a smaller hand, arranged under their respective principles, with the proper manner of connecting them together in words.

In this and the two following numbers, particular attention is given to the fore-arm and finger movements, by appropriate exercises upon the elementary principles and their various combinations.

No. 3 exercises the pupil with a drill upon each letter of the alphabet—both small letters and capitals—systematically arranged in the formation of words and sentences, in a little smaller hand than the preceding number.

No. 4 contains further exercises for the arm, words of medium length, sentences, and a complete review of the whole system, in a still smaller hand.

The first two pages call attention to a drill exercise upon waste paper to develop the fore-arm movement, the elbow resting upon the desk, and the fore-arm moving freely.

The curve given upon the first page is described by the natural movement of the arm laterally. The straight lines are made by extending and contracting the fingers.

No. 5. The principal feature of this book is the systematic arrangement of the capital letters in pairs for drill exercises, followed by long words commencing with these letters. The drill upon capitals in this book is most systematic, thorough, and complete. The last seven pages of this number have sentences extending across the page.

The copies of Nos. 5, 7, and 11, are sufficiently fine for ladies' practice. Those who prefer a bolder hand may omit Nos. 5, 7, and 11, and write Nos. 9 and 10.

No. 6 contains proverbial sentences, alphabetically arranged. No. 7 contains historical sentences, in a little finer hand.

No. 8 contains Day-book and Ledger headings, mercantile and other business forms.

No. 9 contains mercantile definitions, in a larger hand than the preceding numbers.

No. 10 contains mercantile maxims in still larger hand, such as is used in banks and insurance offices, and for Engrossing purposes.

No. 11. Ladies' fine-hand, with precepts pertaining to etiquette.

No. 12 gives instruction in the various styles of Ornamental penmanship, including German Text, Old English, and Italian characters.

GENERAL RULES FOR WRITING.

Beginners and very poor writers should commence with No. 1. Ordinary writers can commence with No. 2.

Those who write a fair or even good hand may commence with No. 3.

No scholar, however well he may write, should commence higher than No. 4.

The authors would recommend that *all* commence with No. 1. The letters should slant forty-five degrees, and the spaces between them should be uniform.

The scholar should sit with his right side to the desk, at an angle of forty-five degrees.

REMARKS.—If teachers desire to seat the pupils with the left side to the desk, let the same angle of the body be observed, the right arm resting upon the edge of the desk, half way from the wrist to the elbow, the book parallel with the arm. The great difficulty of this position is a proneness of the learner to move the hand down to the edge of the desk, resting upon the wrist, and thus destroying the free movement of the arm. For beginners, the right side is preferable; having learned the movements in this position, they can write very readily in the other.

The pen should be held square with the paper, and at an angle of forty-five degrees from the desk.

REMARKS.—The best position for the pen is that which will not interfere with the natural position of the fingers. It may be explained to the pupil, by letting the right hand fall down by the side of the body, with no effort to contract or expand the muscles. Raise the hand in this position, and every finger will be in the proper place to receive the pen. Place the pen in the right hand, even with or partly over the nail of the second finger, and about three quarters of an inch from it, with the fore-finger on the top of the pen-holder, and the thumb opposite the first joint of the fore-finger. The pen should be held at an angle that will bring the pen-holder just

above the last joint of the fore-finger. See that the fingers are not too straight, but in the natural position they would take in hanging by the side, and that both points of the pen press equally upon the paper.

To obtain the free use of the fore-arm, the authors frequently require the pupil to reverse the pen-holder, and slide it backward and forward upon the desk, upon the third and fourth fingers. The elbow must be kept stationary as the centre of motion, the hand in a straight line with the arm, and not turned over while moving to the right.

The teacher should give frequently a general drill exercise on the *i*, *o*, and *l* principles, the scholars imitating him without ink, or on waste paper with ink, as the teacher gives the movements, something like the following: Ready, one, two, three, slide, finger, slide, finger, &c.; or up, down, up, down, &c., in practising the *l* principle. Let the principles of the capital letters be practised in a similar manner. All of the preceding positions and movements must be practised in concert. The drill exercises in writing must be done rapidly, as expedition and legibility are the important requisites of a penman.

The use of a blackboard is indispensable in teaching penmanship correctly.

The pupil should be questioned daily upon the analysis of the letters, the rules for their formation, and the rules for writing.

METHOD OF CONDUCTING AN EXERCISE.

Require the strictest attention of every pupil. Let each one be supplied, in addition to the writing-book, with pen, ink, and waste paper. At a given signal, let the pupil take the following positions and movements successively.

1. Sit erect, square with the desk, hands together.
2. Turn right side to the desk.
3. Turn back again half way.
4. Place the right arm upon the desk, the elbow resting on the edge, the left hand crossing the right at right angles, the side one inch from the desk.
5. Place the feet firmly upon the floor, three inches apart, the right three inches in advance of the left.
6. Place the book square before the right arm.
7. Open books.
8. Open inkstands, and take pens.
9. Dip the pens in the ink.
10. Write.

After the preceding rules are thoroughly understood, they can be condensed thus:

1. Positions, including Nos. 1, 2, 3, 4, 5, and 6.
2. Open books.
3. Open inkstands and take pens.
4. Dip the pen in ink.
5. Write.

Writing should, in all cases, be a daily exercise.

In most schools, one hour a day should be devoted to the subject of Penmanship. In no case, let less than a half hour be taken for this important subject.

At the close of the exercise, let the following rules be observed:

1. Sit erect, and square with the desk.
2. Wipe the pens.
3. Close inkstands and lay down pens.
4. Close the books.
5. Collect the books, or place them in the desks.

H. COWPERTHWAIT & CO.,

609 CHESTNUT STREET, PHILADELPHIA,

Invite attention to the following valuable School Publications, which are believed to be, in their several departments, superior to any similar works now before the public.

GREENE'S SERIES OF ENGLISH GRAMMARS.

GREENE'S INTRODUCTION TO THE STUDY OF ENGLISH GRAMMAR,	Retail Price, 30 cents.
GREENE'S FIRST LESSONS IN ENGLISH GRAMMAR,	" " 38 "
GREENE'S ELEMENTS OF ENGLISH GRAMMAR,	" " 50 "
GREENE'S ANALYSIS OF THE ENGLISH LANGUAGE,	" " 50 "

This valuable series of School Books was prepared by Professor SAMUEL S. GREENE, of Brown University. They are all based upon the same general system, though they differ somewhat in their arrangement, being adapted to the various grades of schools. Their best recommendation is found in the fact that they are in general use as text-books in the higher order of schools in all parts of the United States. Greene's System is that generally taught in the Normal Schools of the various States, and in Teachers' Institutes; and the publishers are confident that his books need only be known to be generally adopted.

COLBURN'S SERIES OF ARITHMETICS.

COLBURN'S ARITHMETIC, PART FIRST,	Retail Price, 12 cents.
COLBURN'S ARITHMETIC, PART SECOND,	" " 20 "
COLBURN'S COMMON SCHOOL ARITHMETIC,	" " 56 "
COLBURN'S ARITHMETIC, AND ITS APPLICATIONS,	" " 75 "

These admirable works were prepared by DANA P. COLBURN, Master of the Rhode Island State Normal School, and are eminently practical and progressive. The most distinguished educators in all parts of the country have not hesitated to bestow upon them their unqualified approbation; and the publishers have in their possession a very large number of recommendations, not from those who have given the books a merely cursory examination, but from teachers who have actually used them in their classes, and have applied to them the only true test—"that of the school room."

BERARD'S SCHOOL HISTORY OF THE UNITED STATES,

RETAIL PRICE 56 CENTS.

A 12mo. volume of 224 pages, beautifully illustrated, and containing six Maps. Though it has been published but a short time, this little volume has already passed through ten large editions. It is very differently arranged from the school histories in common use, and the attractive and pleasant style in which it is written, cannot fail greatly to interest and instruct the learner.

LEACH'S COMPLETE SPELLING BOOK.

RETAIL PRICE 25 CENTS.

All the difficulties in orthography are so arranged and classified in this manual, that they may be easily overcome by the pupil.

Copies of any of the above works will be sent for examination, postage paid, on receipt of one-half the retail price, which may be remitted in postage stamps.

Teachers or school officers desirous of introducing any of these books into the schools under their charge, can obtain them on favorable terms by addressing the publishers.

A. G. SCHOLFIELD'S COMMERCIAL ACADEMY.

POTTER, HAMMOND & CO. take pleasure in announcing that they have disposed of their interest in the Providence Commercial Academy to A. G. SCHOLFIELD, Proprietor and Principal of Scholfield's Commercial Academy, 81 Westminster Street, Providence, R. I. This Institution, which was established in 1846, has been in successful operation ever since, and offers unsurpassed facilities for obtaining a complete, thorough, and practical business education. The branches taught are Single and Double Entry Book Keeping, Penmanship, English Branches, Mathematics, including Surveying and Navigation, and Mechanical and Perspective Drawing. A suite of five rooms, handsomely furnished, affords ample and pleasant accommodations. A catalogue, containing full particulars, with a few of the leading ideas of the Principal upon business matters, will be sent, prepaid, to any one who may desire it.